



Indians adorned in elaborate feathered crowns, supply the music for the native dancers, to left: playing Quenas and beating the drum. Another musicians plays the sicu (Panpipes) while drumming. They are not only doubling up on their instrument playing, but garb, too — colorful native garb over drab Western clothes.

BOLIVIA'S DANCING DEVIL CARNAVAL

By LUIS RAMIRO BELTRAN

(We wish to thank Mr. Cornelio Hidalgo, from the Consulate Generals' office in New York, for the use of this article. It had appeared in a previous issue of "The Bolivia Magazine")

It is the Sunday before Ash Wednesday in the mining town of Oruro, Bolivia. Old and young pour into the main avenue and crowd together on the sidewalk, eagerly awaiting the masked dancers. Just as every year for more than a century, a curious group of boisterous dancers is the center of attraction; the DIABLADA, or troupe of devils, who burst upon the carnival scene in a blaze of color and spectacular choreography.

The children who line the route emit howls of terror as a "bear" and a "Condor" clear the way. The procession is headed by two masked dancers more luxuriously costumed than the others, representing Satan and Lucifer. Alternating with them in the lead are "St. Michael the Archangel", and the "China Supay", the only feminine figure in the group. Behind them, hundreds of dancers decked out in ferocious devil costumes stretch back over 15 blocks or more.

The parade ends in the little plaza of the Socavon and gives way to a ceremony that is the culmination of two or three months of exhausting rehearsals. To the rhythm of "Devils Marches" played by a band hired especially for the occasion, the demonical masqueraders tirelessly execute intricate group figures, while from time to time one of the dancers contributes a graceful solo turn.

When the dance has finally ended, the troupe acts out an allegorical play in Spanish depicting the Diablada's mystic and mythological theme. At the angry command of the Archangel Michael, the devils slink in; Lucifer, Satan, the seven figures representing the cardinal sins (Pride, Avarice, Lust, Anger, Gluttony, Envy & Sloth) and the China Supay, the devils' wife who plays the role of carnal temptation. Frightened by the Angelic Invocation, they denounce their own evil-doing and are finally condemned by the Archangel to return to the depths of Avernum and stay away from the human flock.

After the performance, the dancers contritely enter the chapel of the Virgin of the Mine, where, on bended knee, they take off their suffocating masks to intone a mournful hymn and recite a prayer in Quechua, in which they

ask the Patroness for the grace of pardon and the mercy of the protection.

It is very doubtful that the showy costume of the Cruro Devils, with its gaudy colors and shiny ornaments represents the Indian idea of the devil ("Supay"), or stems from native sources. On the contrary in the opinion of most students of Bolivian folklore, almost all its elements, except for the semi-Incaic short skirt and certain other small details, have Spanish roots.

The costume always features the jeawy, gruesome mask modeled in plaster over a special fabric, with a toad or snake on top. Huge glass eye: Triangular looking-glass teeth; a horsehair wig; and pointed vibrating ears. Tied around the neck, a large silk shawl embroidered with dragons or other figures enhances the elegance of the dancer, who also has a jeweled fringed breastplate. Over his white shirt and tights he wears a dark, broad sash trimmed with coins, and from it hangs the four flaps of the native shirt, embroidered with gold and silver thread, and loaded with precious stones. Special boots equipped with spurs, complete the elaborate outfit.

Traditionally, the Diablada was performed only by Indians, most of them mine workers to whom the annual dance was a kind of rite in honor of the virgin of the mine, to win favors or indulgences.

Some accounts of this ritual place the origin of the dance in the mine, the dwelling place of the devil Tiu, the king of darkness, to whom men had to pay homage to evade his spells. But whatever its origin, in tradition and legend, religion and myth, or art or superstition, The Diablada of Oruro is undoubtedly one of the most beautiful and vigorous manifestations of Folklore of the Americas.



Where The Word 'Yankee' Came From

To the most people abroad — and particularly to the British — a Yankee means simply any citizen of the United States. But here in America we use the word to describe the people living in New England. And the word has an additional meaning to us. It denotes a man with the shrewd, thrifty, hard bargaining qualities that New Englanders are popularly supposed to possess.

Now, as to its origin. The great scholar of the American language, Henry L. Mencken, believes that "Yankee" comes from the Dutch term "Janke" — the diminutive of the Dutch "Jan", or "John", or perhaps, says Mencken, from "Jan" plus the word "kees", meaning "cheese." In other words, "John Cheese".

As early as 1682 the word was in general use in the Spanish Main — in the Caribbean. The pirates who infested these waters at that time used the word "jankee" or "yankee" to describe an American of Dutch extraction.

No one seems to know how the word became current in the American colonies, but by 1765 it was commonly used by the English as a word of contempt or derision for all the colonists. But then came the Revolutionary War, and the colonists, instead of resenting the term, adopted it with pride to describe themselves. About that time also the famous marching song of the colonists, "Yankee Doodle," became widespread, and this further circulated the use of the word "Yankee."

In the Civil War of the 1860's the word was commonly used by the Confederate soldiers not only for Union soldiers but also for all other northerners. Finally, in both World War I and World War II "Yankee" — or its form, "Yank," was used abroad as a term for all American soldiers.

C. C.



Pava Sarich and Dragan Kalapich, members of the Yugoslav troupe "Kolo iz Beograd", portrayed in a Croatian Drmeš swing.
(Foto Martin Feinstein)



Described by JOHN SKOW

NEDA GRIVNE

SOURCE: Dick Crum, who learned it from the natives in Yugoslavia.

RECORD: MH "Neda Grivne" — 1013

FORMATION: Open circle with dancers facing R who join their hands down at sides. Carriage is proud and erect.

Typical Serbian Kolo from central Serbia. Knees are at all times a little bent and there is a "soft" flex of the knee with each step. Dance phrase coincides with music phrase.

no introduction.
2/4 meter

Meas. 1: 1-to R step (ct. 1) step L (ct. 2)

2 & 3 continue meas. 1

4-step R (ct. 1) slight lift and turn to face ctr. (ct. 2) to ctr.:

5 step L (ct. 1) slight lift on L (ct. 2)

6-step R (ct. 1) slight lift on R (ct. 2)

7-back step L (ct. 1) step R (ct. 2)

8-step L (ct. 1) slight lift on L (ct. 2)

9-step R in place (ct. 1) small flex on R (ct. 2)

10-step L in place (ct. 1) small flex on L (ct. 2)

meas. 9 & 10 are similar to a "rock" R and L

repeat to end of music



LESNOTO ORO

"Vlak"

SOURCE: Anatol Joukowsky as learned from the natives of Macedonia, where he lived.

RECORD: Sperry 6115 "Oro"

FORMATION: Medium length lines with hands held just above shoulder height. Men dance apart from women.

This dance comes from a few small towns in eastern Serbia near Rumania and is one of the many types of Lesnota. It is a four measure dance as contrasted to the usual three measure dance.

7/8 Meter 4 measure introduction

Measures: 1 3/8 to rt. step R
2/8 small lift of R
2/8 step L across R
2 3/8 step R
2/8 swing L across R
2/8 lift of R and pause
3 3/8 to L step L
2/8 swing R across L
2/8 lift on L and pause
4 3/8 swing R foot to back L knee and
2/8 step R back of L / pause
2/8 step L together

As music increases in tempo pauses are eliminated and steps are run. In faster part, parts 2 & 3, measure 4 can be changed to a double hop on L. Repeat measures 1 through 4 to end of music.

AJDE JANO

(I deh yah-noh)

SOURCE: Anatol Joukowsky as taught at "Stockton" camp 1957. Described in "Serbian Folk Melodies" by V. Gorgevich, Skopje, Macedonia, 1928.

RECORD: Jugoton C 6447 "Ajde Jano".

FORMATION: Open circle facing R hands held down. Hands are raised in front to shoulder level as dance moves to center and lowered as dancers move away from center. Carriage is proud and erect.

The dance is composed of walking steps and lifts that are either slow 3/8 and 4/8 (2/8 plus 2/8) or quick 2/8. With each step there is a soft flex of the knee. 4 measure introduction of 7/8.

Meas. 1: 3/8 to R, step R (S)
4/8 step L (S)
Meas. 2: 3/8 step R (S)
2/8 step L (Q)
2/8 step R (Q)
Meas. 3: 3/8 to ctr. step L (S)
4/8 raise R leg (S)
Meas. 4: 3/8 step R (S)
4/8 point L toe (S)
Meas. 5: 3/8 to rear step L (S)
2/8 step R (Q)
2/8 step close L (Q)
repeat from beginning 1—5.

